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ART NOTES.

BY M. F. HARMAN.

designs employed, are all faithfully depicted. It is a question though, whether the exquisite tints noticeable in some weaves were ever before accomplished. Here is a damask, the background of shimmering gray with a blue tinge glinting through it. Metal tones of copper, of silver, and of gold, the first deepening almost to red, all play a part in the floral design which almost covers the background. Others are of a tea-rose color with metal effects; of "dracena" (a vegetable green), with gold and bronze touches and of Mersey blue, embellished in silver. In the damasks the tones most in favor are delicate and indistinct. Broché tapestry reveals brighter tints in floral designs, as do also a few of the brocatelles. It was learned that when the more antique patterns are selected, every detail of the room—the upholstering of the furniture, the carpeting, etc.—is made to correspond. Perhaps one of the most surprising features at this house just now is the assortment of cretonnes and the more inexpensive stamped velvets, designed especially for country houses. Choice in coloring and design, almost as artistic possibilities exist, by their aid, as in the richer materials. Floral designs are to the fore, and, in addition to the all-over pattern, is a separate width composed of a double border incorporating the same designs. Chintz of every hue and of lovely patterning will also play an important part in the hangings for country dwellings.

WE NO LONGER cover every part of the rooms with carpet if we are to be in style; we use rugs and parquet flooring in all the corners and niches where the square or rectangular piece of carpet cannot reach. What a saving this is, too, over the old fashioned style. Then a handsome piece of carpet had to be cut and ruined to fit the floor, and every time one moved it had to be cut and fitted again until it was a piece of patchwork. Two sides of the carpet then, at least, had to be notched and chopped about in order to fit in the various recesses caused by windows and the projection of the chimney-breast. This was a very modern fashion, but an essentially vicious one, and we may feel thankful that it has become obsolete, never, we hope, to be revived again.

No one wants the carpet to follow every line of the room as if it had grown upon the floor and was in separably connected with it. It is pleasant to feel that the floor can assert its independence in the corners, or some handsome imported rugs may offset any monotony in the floor decoration. Parquetry floors are now supplied at a price which is scarcely greater per superficial foot than that paid for good Brussels carpet. Beautiful inlaid woodwork in the corners is infinitely more artistic and interesting than that covered by patchwork carpet. The neatest thing in carpeting is to have a perfect square or rectangular carpet and then all spaces not covered with this may be left bare or partly concealed from view by rugs. The most effective way is to have the woodwork inlaid and then a beautiful mat made to cover only, a part of the floor. The contrast is very beautiful.

THERE IS no dearth of fine materials for curtains, portières and bedspreads, notable among which are mail-cloth, satin, jean, and sheeting, and the new heavy silk canvas of the associated artists. The latter is used as a foundation for the most exquisite embroidery, done solidly in a variety of silks, or simply outlined with heavy rope silk. The background is usually darned, taking up every fifth thread of the canvas. The effect is remarkably rich and effective. Very much depends, however, upon the choice of color, and the choice of color must depend upon the other furnishings of the room.

AN interesting event occurred in Brooklyn on June 6th, when a bronze statue of Mr. James S. T. Stranahan was unveiled, in his presence, in Prospect Park. Mr. Stranahan is the founder of Brooklyn's beautiful park, and his fellow citizens have shown their respect and honor in this generous way. The statue is the work of a young sculptor, Mr. McMonies, of Chicago, and a model of it which was sent to the Paris Salon received a gold medal; which fact attests its value as a work of art. Mr. McMonies was also present at the unveiling exercises, the address being delivered by the Rev. Dr. Storrs.

The World's Fair Fountain is to be the work of this sculptor as well as a statue of "Victory," for West Point.

A book entitled "Who is Rembrandt?" has, according to *The Galvani Messenger*, caused considerable excitement in German art circles. The author, Max Lautner, insists that the larger part of the canvases attributed to the great artist are really the work of a pupil—Ferdinand Bol. He claims that this discovery has been made by a new photographic magnifying process, which discloses the name of Bol scratched in the paint and under the varnish. The picture, "Joseph and Potipher's Wife," which is owned by the Berlin Museum, is given as an example. It is claimed that Bol's name is shown very clearly on the pedestal of the seat and near the left foot of the figure of Potipher's wife. This is interesting reading, and there will doubtless be many to accept the theory.

Beraud's painting of Mary Magdalene at the Pharisee's house, has been the occasion of a number of threatened libel cases in Paris. The Pharisees depicted in the painting are all portraits, and although the artist, under pressure, tried to cover up the likenesses by the addition of beards and moustaches, the public have no great difficulty in giving to each the name of a prominent man. Another peculiar feature of this picture is the clothing of the figures in the garb of the present day.

The second volume of the Spitzer Catalogue has just been issued. The series is to comprise six volumes, and the copies of Henri Deux ware, Limoges plaques, carved woodwork, etc., are remarkable. One writer describes the catalogue as so unique and so richly gotten up, that in itself it is a valuable possession.

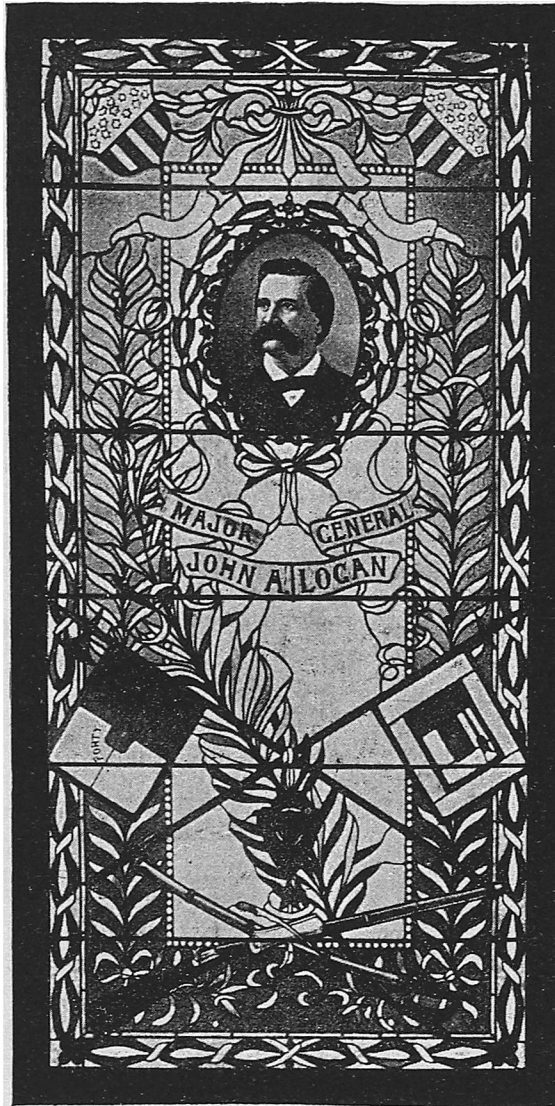
Mention is made of the famous Limoges plaque representing the ad-

ventures of Æneas, as being a wonderful example of color painting.

The fourth exhibition of the Society of American Photographers was opened at the Fifth Avenue Art Galleries on the last Monday of May, and included many English and American pictures.

A striking one is "Stalking the Trout," by an English amateur, who is the possessor of over one hundred medals gained at the various exhibitions.

On October 12, 1892, will be unveiled, in New York, a statue of Christopher Columbus, which is to be given to the city by the Italians resident in this country, as a "token of gratitude" for "hospitality and friendship." The entire height of the monument will be 75 feet, the statue itself standing 13 feet. An Italian sculptor, Gaetano Russo, was chosen by Sig. Crispi to do the work.



MEMORIAL WINDOW.